

The Point of

N L N

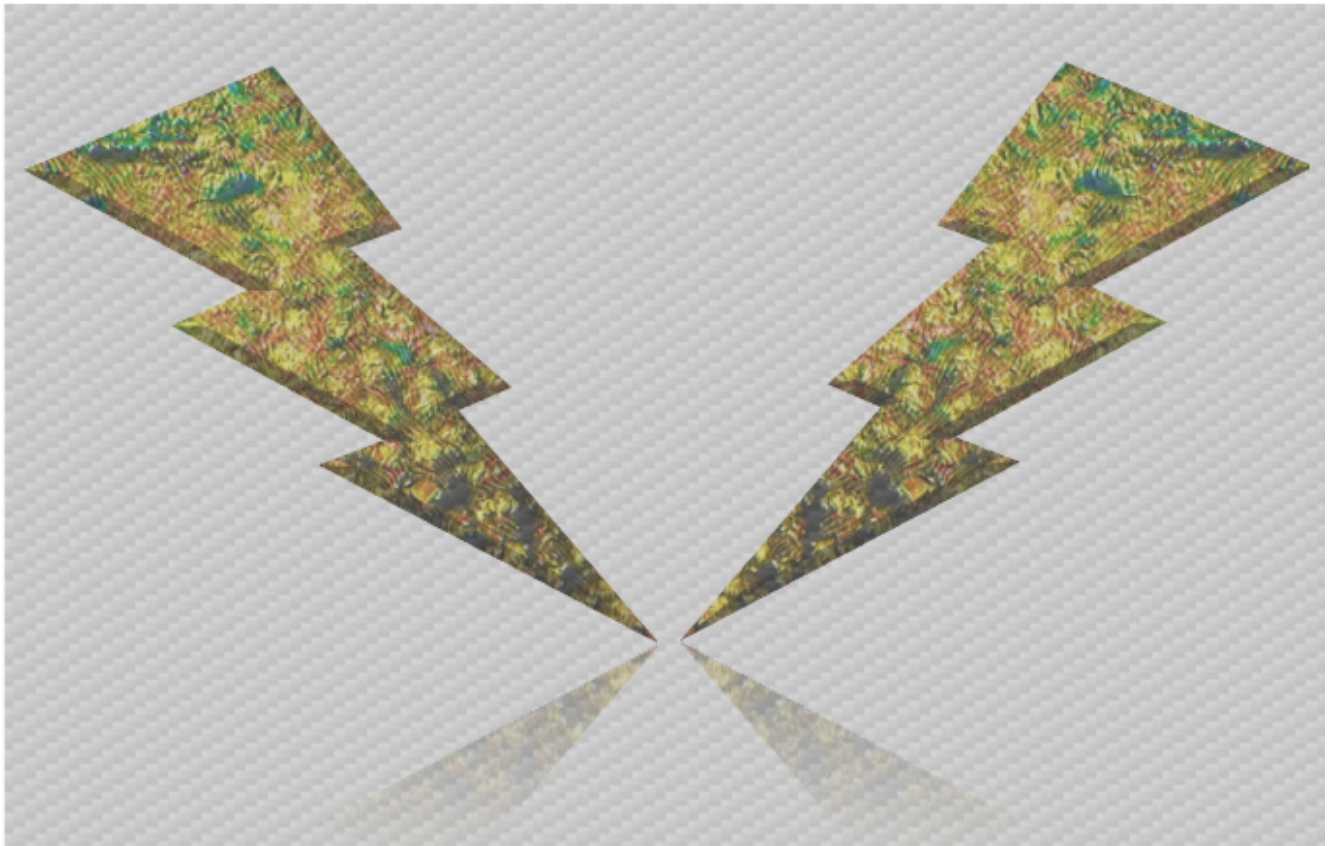
e e e

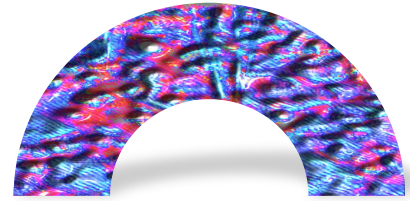
s s s

s

Table of Content

Instead of Foreword_____	3
Behind the Reason_____	5-6
Views through N._____	7
From # to #_____	8-18
Balancing Act _____	19





Instead of Foreword

“My brain is only a receiver, in the Universe there is a core from which we obtain knowledge, strength and inspiration. I have not penetrated into the secrets of this core, but I know that it exists.”
— Nikola Tesla

Accumulated knowledge and individual experience make base for conclusions and regular functioning in daily life. It is our closest ally, whom we know well and rely upon. Also, it is opposite force of the random chaos that surrounds us. Looking behind the curtains of certainty sometimes produce different degrees of losing comfort, but also rewards with fresh insights.

The world of ideas is true home for creative individuals, scientists, writers or inventors. Without doubt, that numerous historical breakthroughs in the arts or sciences required certain serial efforts of multiple intellects' processing, but it is of no less doubt that a spark of true ingenuity is puzzling, scarce virtue beyond perfect logical explanation.

It is one of the purposes of art to chase the boundaries of pure ideas and convert them into existentiality, even though, without attached functional qualities. Nevertheless, only the artist knows own intentions and sources of inspiration when creating the piece of art. A common denominator could be that the superlative achievement requires blending of mastery and divine force that shall undertook the lead over the process properly initiated by the artist.

For sure, the artist's work starts from something that can be real or abstract, although anything abstract for the mind still has, at least, some qualities of real. A true pursue of abstraction in art is unquestionably explorative and speculative to extent that consciously excludes systematic or logical concretizations.

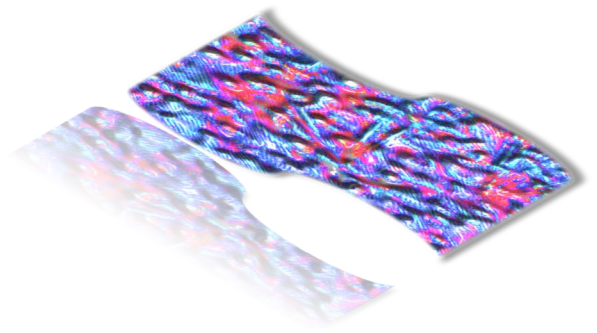
Strong visual abstractions can intensify all sorts of perceptive sensations. This essay covers a period of exploration that resulted in a series of art pieces reflecting some of the period's symbolic aspects. Taking into account distinctive individual experiences and interpretations, the goal of this essay is to approach my own abstract ideas with a degree of logic.

The conceptual part of this approach helps in exploring both verbal and visual structures of the initial ideas and eventually moving towards something that would fit the overall artistic impetus.

Pronounced attributes of some objective occurrences in my life have swayed my perception and created their own imaginary reality more than once. TV, Internet, gossips, and conversations are capable of creating opinions that may easily be mere illusions of virtually non-existent or substantially distorted situations or qualities.

Subsequently, based on pure intuition that some of the representations usually believed to be true or real are fully or partially illusory, I have started my research in an attempt to learn about the principles at work in our societies. This task has turned almost into an endless endeavour, which has in turn led to layers of new questions that can be answered only with time.

Perceptive illusions that are part of psychological patterns leave far-reaching consequences that determine the lives of individuals, families, societies, and humanity.



Behind the Reason

“Though free to think and act, we are held together, like the stars in the firmament, with ties inseparable. These ties cannot be seen, but we can feel them.”

— Nikola Tesla

As a child, my curiosity pushed me to look behind the *raison d'être* and gradually led me to conclude that the majority of my schoolmates or kids from my neighbourhood had rather different interests and naturally focused on the usual worldly problems. Inner explorative forces created a query that has lived with me through my days of childhood, elementary school, university, right up to the present.

Realizing that a huge variety of emanated realities has identifiable or defined starting points with indiscriminate succeeding variables, where the strings of choices influence the trajectories of their development, the intriguing nature of this continuous process has never ceased to stimulate philosophical and artistic searches since the beginning of time.

The discussed sequence of modifications occurring along the path, whether strong or weak, are instrumental to the final outcome of any ongoing process.

At their core, starting points are rather similar; they are akin to virginal seeds with a dormant set of ingenious characteristics, capable of evolving until an ultimate final form is achieved. The final form is a kind of threshold of saturation, a stopping point beyond which no evolutionary continuation of active process is possible. Subsequent stages may be either degenerative (ceasing or termination) or revolutionary (total reset or re-birth). Such re-creation, where an inherited core quality is replaced by radically different new quality, is the point of *nesslessness*.

As an example, the mechanics of the human body are almost equally present in most newborns, including the ability to learn to talk, write, calculate, play, and behave socially. The desire to excel and to achieve admiration, perfection, or harmony is not alien to anyone with a normal mind.

Observing these processes, we may notice that the principle of linear growth within limitations imposed by surrounding forces dictates an evolutionary path of the intellect's logic. In simplified schematics, cognitive processing base is a comparative analysis of observed patterns, where attributes are attached to situations and the mind routinely places them in context to other situations or attributes in order to acquire a sense of order. The human mind functions in a very simple fashion; at its current stage of development, it exclusively applies hierarchical linearity and dualistic attribution (+ or -). The so-called 'healthy mind' does not operate outside of these two key principles.

There is nothing wrong with this, as long as human beings or human societies do not reach the point of *nesslessness*.

Sportspersons strive to better their classmates, then the best in college, eventually aiming for national championships; finally, they grow towards worldwide achievements, winning medals and multiple victories. In their honest intentions to go further, they take the help of whole teams of experts to include all sorts of scientific trickery to make the last few percentages of improvements possible. Ultimately, it barely remains a sport in the original definition of the word.

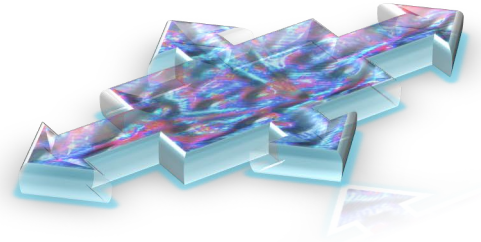
Entrepreneurs make plans that inevitably involve growing and pushing towards bigger projects, corporations, cartels, and even monopolies if possible. Ultimately, cartelization destroys national and global economies.

Politicians develop their own electorate to gain linear mass of popularity as an indispensable part of their development, though in reality, laws and constitutions put limits on growth. Overcoming limitations require lot of sophistication that go beyond the imaginable standards of bringing order to society.

Societies developed their organizational matrices in order to enable individual progress to retain sustainability. During the numerous phases of evolution, societies become exceedingly complex structures of human interactions, and eventually begin to contradict their own purpose.

Vivid natural development has clearly evolved beyond mere logical sequences where elements of errors are as important as continuity of genetic starting points. The same natural laws that affect material things create the base of complex human and social existentiality, with the added force of the intellectual mind.

Exploring interactions of various materials and substances that alter into something different through spontaneous destructive and creative courses motivates and keep recurring in my continuing study of *nesslessness*.



Views through N.

“The practical success of an idea, irrespective of its inherent merit, is dependent on the attitude of the contemporaries. If timely it is quickly adopted; if not, it is apt to fare like a sprout lured out of the ground by warm sunshine, only to be injured and retarded in its growth by the succeeding frost.”

— Nikola Tesla

Nesslessness is the term I associate with some of my artistic explorations to help me articulate my practice. My definition of *Nesslessness* is 'a meta-process of grasping desire for material factuality rather than abstraction'.

Abstractions are logically or intellectually disconnected or unrelated. No linearity or logical attributions are involved in the creation of elements. In other words, describing the artistic side of *Nesslessness* includes 'striving for seemingly detached concepts to obtain a tangible, physical state epitomized by a holistic material wholeness'.

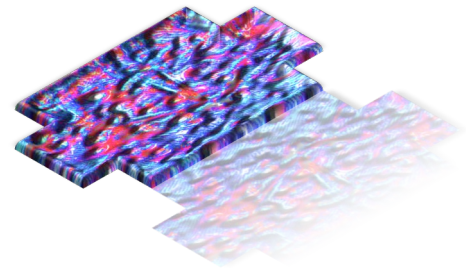
Through *nesslessness*, the aspects previously considered to be detached from a particular instance begin to compound concurrently. It is a flow initiating from a state of conception to a material one.

One of the aims of my research has been to ponder into the mind of a creative artist, where comprehensive processing of an idea occurs before it takes shape in a material form. This process is more significant to the artist than the last stage of implementation.

Always doomed to be complete in its incompleteness, whether in poetry, song, painting, sculpture, or any other form of expression, it is merely a result of a stream of conscious and unconscious thoughts, which are often random, illogical, confusing, and subjective.

The closest path to intellectual comprehension is through conceptual works of art, which may represent a manifestation of non-linear processes disguised in a form that stimulates the mind's abstraction from logical or linear material evidencing.

The habit of writing stimulates logical clarity in such processes. While an artist works on a piece within the *nesslessness* phase, it became apparent that initial idea evolves inconsistently and that making notices is essential in order to round up within something not way outside of starting point.



From # to #

*“When a man seeks blessing of God, he chooses solitude,
when a man seeks blessing of people, he chooses publicity.
Getting both means entering into a state of the messiah.”*

- Allen Norg

Even though the structure of this essay may resemble a diary, its phrases and ideas do not follow a timeline. Aspects of *Nesslessness* are revealed through a storyline or narrative in favour of the contradictory phrases and thoughts, whether random or consequential.

In the translation from visual into verbal, the simultaneousness of *Nesslessness* is partially lost. Verbal language structure predominantly contains interconnected, consecutive logical blocks, while *Nesslessness* presumes multiple simultaneous lines of cognition, as opposed to noetic methodology, which relies upon straightforward assumptions, analysis, conclusions, and perceptions.

The proper way to read this would be to avoid looking at phrases linearly but rather in totality. Instead of identifying phrases by numbers, they are split by the '#' sign, accentuating impartiality of their sequence.

#

Nice day, few thoughts dropped to mind, related or unrelated.

#

Whatever has physical material presence is not abstract, but still originates from an abstract realm.

#

If I need to describe my current artistic credo in one word, what would that be? *Ness-* the suffix creating abstract nouns. *Less* – a quality of being without. *Nesslessness* – a state of not creating entire abstractions out of initial abstract idea.

#

Recently, I was thinking of the times when I talk on the phone and my hand simply draws something. It could be peculiar abstract patterns, flowers, shoes, or merely nonsensical images. My mind is focused on talking and listening, not drawing. I always wonder where these images and shapes come from. What is that hidden space beyond conscious control where all these ideas exist?

It appears that the mind plays games with the hands. When the mind is focused on something, the hands begin to shape matter in unknown ways. I like the unknown, but my mind does not; nobody's mind does, in fact. The mind needs safety, knowledge, and guarantees.

#

Carbon is very often mistaken to be poisonous due to its association with carbon dioxide (CO₂) in the atmosphere of our planet. People relate the poisonous gas CO₂ with carbon itself, resulting in an error in knowledge.

#

My current work is related to processes and materials. Given the distinctive qualities and mechanical traits of the carbon fibre, a manmade form of carbon, I am interested in creating visual experiences through deconstruction of its specified characteristics, such as weave and evenness. Deforming the patterning and recombining material with painted gestures evolves into new modes. Defying the modernist concept of seriality, the work plays with similarities and differences in order to emphasize the potential of the material to take different forms and raise the question of what could be considered as coherence.

#

Carbon is present in numerous compounds, both natural and synthetic.

#

A manifestation of the natural element carbon ('C') into a variety of physical appearances is practical aspect of *nesslessness*. The appeal of 'C' is in the diversity of its physical, chemical, mechanical, and other characteristics. It forms the base of modern industries; without it, petrochemicals, petrol, plastics, pharmaceuticals, and other synthetic substances would not exist in their known forms and functions. It is no exaggeration that human life depends on 'C' as much as on oxygen or hydrogen.

#

Focus of study is on the multiplicity of the aspects of the evolution of 'C' in our lives.

#

What is the visual form that can speak simultaneously about ideas of strength and hidden vulnerability, the balance between masculine and feminine origins, the relationship between painting, sculpture, and objecthood, the culture of manufactured products, designs, and artistry?

#

What is perfection? Is perfection related to machine-produced precision, or is it a sense of human lifelikeness? Does perfection mean proximity to reality or a particular ideal?

#

Time constraints signify effective traps for perfectionism. An action is either good enough or it is never done. The benefit of faster pace is that failure, if it must happen, takes place sooner. Less time is given to a wrong method, and more of it to the right direction.

#

'Very long' could be similar to 'forever'.

#

The chief quality of carbon fibre is that it easily acquires lightness, hardness, flexibility, transparency, opacity, resistance to aggressive substances, and more.

#

From emptiness to wholeness, the idea or concept of matter evolves and is refined through numerous sequences of additive or reductive qualities, forms, and eventually, the substantiality of the initial stage. For example, the widespread element 'C', depending on slight differences in the mentioned process, may seem like black coal or supremely transparent diamond. Such striking differences that we come across in mother nature are genuinely impressive.

The carbon manifests itself in one form as the hardest mineral known with almost ideal transparency, while in another, softer form, transparency is replaced by its opposite, dark opacity. In both cases, carbon transforms itself from one opposite to another through the point of *nesslessness*. In a central part of my art show, there was a transparent circular piece and black rectangular piece, which coincidentally embody 'C' in its artificial form of carbon fibre and represent the two extremes of visual manifestations mentioned above.

#

Looking into carbon's divergence of visual emanations leads us to the ultimate qualities of transparency and opacity.

#

If looked at the process from another perspective, *nessless* is a quality that does not create abstractions. *Ness*, on the other hand, creates abstraction. Therefore, *nesslessness* is a state of creating abstractions out of a state that resists abstractions.

#

Carbon fibre has a quality opposite to abstraction. It is meant for practical purposes and is used either for its technological properties or as a decorative surface element. In my work, carbon fibre employs neither its core functionality nor pure decorativeness. Instead, it emulates extrapolated substantiality into abstraction of the artwork.

#

By distorting the physicality of carbon fibre, I have attempted to challenge the way it is usually recognized and perceived.

#

Nesslessness suggests equilibrium between abstraction and reality of concrete.

#

The line between reality and illusion is lame.

#

Work challenges and surprises me all the time. It ruins my plans every time I enter my studio. It teaches me to be patient, get rid of expectations and accept veracity.

#

An attempt to make “happy art” constantly fails. Often, while looking at admired and acclaimed works of art, it seems they are somehow not “happy ones”, even if original intention was not such.

#

Things that scare the most are the most fascinating. Facing infinite possibilities bothers the mind. It is scary to work with a blank surface. Where the end result is unpredictable.

#

The most insidious limitations and constraints are self-imposed. Being afraid of change and failure is a normal and natural state of mind. It is also a primal subconscious force that must be mastered or ignored on the road to go beyond. In general, people let others reinforce their internal fears due to the experience of societal shame, disapproval, or ridicule.

#

In the art nothing is for sure until an attempt is accomplished. Although, nothing is for sure thereafter, as well.

#

Why to fill a surface with marks? Let marks be innate constituents of a surface. Where marks are integrated within a surface, not neutralized to the function of a base for paint. I want marks, patterns of paint and surface to coalesce. But once marks of paint are applied on a surface, aren't they integrated within?

#

The manifestation of an idea to material from a conceptual thought is one of requisites or bridges from the abstract.

#

If I could logically explain why I make every single gesture during my work, it would be absolutely horrifying! The process itself would be boring, dry, and dull. It should be a place of mystery in art making. Why should every move be precisely tracked and coincided with intention? It does not always coincide; rather, intention forms itself in accordance with the flow of the process.

#

The application of paint is sculptural. I enjoy the process of making marks. They feel alive. Marking paint on carbon fibre gives a sense of infinity. A tiny splash of colour, a minor gesture on a surface, these things bring a previously dead surface to life; it speaks to me and I respond.

#

Market. Manufactured and handmade items. Functional objects, necessity of life. Is there a line between necessity and excessiveness? I feel the need to comprehend the correlation between these aspects. Do manufactured and handmade objects actually compete with each other? Likewise, handmade objects are generally more preferred.

#

It seems important to clarify what 'made by hand' actually means. Logically, something that is made entirely by hand without any help from machines could be called handmade. There are various types of tools and mechanisms, ranging from the simple ones like the wheel and axle, to complex ones like computers. If during the production process an artist uses a photo camera, a scanner, or even a drill, should a piece of art not qualify as handmade?

#

As a child is the result of an interaction between two entities, a work of art is the result of an interaction of an artist with the source. What exactly will finally appear depends on the concept with which the artist is connecting.

#

Relationships between colour and form are complex. Thoughts behind a visual concept manifest for viewers only through the alliance of colour and form, a necessary core of all visual works of art. Colour and form may coincide or contravene with personal perception, but they cannot be liberated from it. When materialized colour and form are inseparable, they create a union that can be cooperating or antagonistic. May I attempt to share both qualities concurrently?

#

Formal aspects are crucial, but not the only ones needed. If an artwork were to take any form and be of any colour, how much it would differ, let's say, from a dropped blanket in one's bedroom, a pile of paper on someone's desk, and many other randomly occurring forms? The colour and form that an artwork takes must be considered and developed. Only then an objective could be achieved. In Joseph Albers' words, '*the measure of art is the ratio of effort to effect*'.

#

My work is related to flatness. I endeavour to deconstruct, construct, and reconstruct the flatness itself, in an attempt to comprehend its very inherent properties.

Flatness is probably attractive because it does not exist. We say that something is flat only in comparison to something that is not. The idea of flatness excludes volume. To be exact, some surfaces are closer to flatness than others are. They could be more flat or less flat, they could even carry feeling of flatness, but they can never be entirely flat.

#

Decorative functions that exist in both art and design serve different purposes—decorative design is functionally attached to concrete objects while art's decorative qualities exist for the sake of itself. Design that is not attached to applied purposefulness either remains an idea on a sketch-board or eventually becomes art.

#

Would a cactus painted purple be considered to have a contradiction between its colour and form? What is required for a union of colour and form to have contradictory functions? What is that intangible space where the contradiction happens? Well, if we were talking about an actual cactus, then it would probably be seen as somewhat unusual and contradictory. Personally, I would be surprised to see a purple cactus unless informed that it is art. In the latter case, I would most likely think of a representation of a cactus, a form of a cactus, or an idea of a cactus rather than an actuality of a cactus, and most definitely its *purpleness* would not be so shocking. If a purple cactus is art, identifying the contradiction between its form and colour becomes more problematic.

#

By reflecting the force of gravity both literally and metaphorically, by playing with notions of balance, tension, and weight in real and illusionistic terms, I have created objects with relationships between them that strive for inner equilibrium within themselves and inspire a viewer to individually define its absence or presence.

#

Cutting is an act of splitting—a separation for either better or worse. It might appear as an effect of segregation, parting, and disconnection—a painful experience according to the senses. On the other hand, it might be a move towards liberation, freedom, and relief from unnecessary boundaries. It is certainly never easy to allow a cut to happen, because it is always excruciating. It is about permitting the appearance of a new state that is completely unknown and uncertain. It seems easier to remain within the sphere of the known unless a joy of tapping into the unknown is experienced. Cutting is all about such experiences. At the moment, a cut takes place, there is potential for both trials in the direction of desolation and fulfilment. Designation

is not defined by the act of cutting itself. Rather, the definition is created by the space originating between the occurrence of a cut and one's present perspective in relation to it.

#

Naturally, living beings tend towards the good and avoids the bad. It is quite apparent that so-called good qualities can become less good under particular circumstances and vice versa. The key problem is in the logical loop driven by the substitution of core 'good' qualities with bogus interpretations of what 'good' really is. In competitive society, adding mass or volume (quantification) to fake goodness leads to the opposite quality, as well as, to certain consequences that might generally be appreciated as 'success' while actually leading towards the internal destruction of the bearer of such success.

#

Is a language truly capable of translating a comprehension of a work of art? How much of the meaning and essential details will alter through literary translation from one language to another? Can you imagine the consequent number of gaps in transmitting a work of art from visual to spoken language?

#

Fracturing. Rupture. Break

Трещина

crack, fracture,
fissure, rift,
cranny, break

Перелом

fracture, crisis,
rupture, turning-
point

Разрыв

gap, break,
rupture, breaking,
tear,
lapse

#

Commonly accepted truths, ideas and axioms are inevitably processed through numerous individual subjective experiences to which we are sometimes partial of or not. It is quite surprising to realize that what one considered as own way of thinking, genuine and highly personal, may look as generalization to someone with lot of different experience.

#

Identification with a particular culture does not exclude genuine inclination and preferences toward global varieties. When one is born in a country that does not exist any longer, where change from absolute closeness toward freedom of expression took place in short period of time, multicultural living helps to widen and refine experiential perceptiveness.

#

The art and the reality have interrelated attributes. The connection between the two works in both directions. In particular, growing saturation with artificiality of reality and reality of artificiality furnish the art with purpose of *deartification*.

#

Material is predetermined. From the moment of its emanation, it is subject to entropy and in a constant process of disintegration. Despite this fact, humanity seems to have a need for faith in something that has no end. This urge is inherited through our DNA. Evolution is doing its job by sucking us even deeper into a belief of never-ending progress. In his desire for comfort and fast solutions, civilized man has undertaken many impossible tasks. We have travelled to space and invented the Internet. We continue breaking world records. We rarely accept the idea of a limit, particularly death. We strive for the infinite and constantly try to conquer time. We have learned how to look younger or how to keep food fresh for longer, often without knowing why we strive for such things in the first place.

#

We often impose constraints on ourselves that are pure fiction. We accept certain symbolic boundaries as true barriers, not realizing that they are not real and actually quite brittle—just waiting to be broken through.

#

We need a purpose—a meaning. We do not want to exist without a reason. We easily substitute a real reason with a bogus one, often to the extent that it simply enters a chronic stage and becomes an integral part of our nature.

We are good at inventing surrogates—chemical sweeteners for sugar, drugs and alcohol for genuine pleasure, social networks for face-to-face communication, sex for love, and so on.

#

We genuinely do not want too much, just to be happy. It is as simple as it is hard to achieve.

#

Let us focus on the hypothesis that each good quality is good only to the extent that it is somehow balanced by conscious supervision that prevents it from going into uncontrolled linear growth. In practice, many consequences that are generally perceived as 'beneficial' actually represent the opposite.

#

If I'd listened to customers, instead of cars I'd have given them faster horses. ~Henry Ford

#

Art is a bridge between conscious and unconscious, material and ephemeral.

#

Creativity cannot be born out of ideal logical equation. Creativity goes beyond, so, here we have another intellectual ambush.

#

Yes, there is a limit, call it 'the end of true creativity'. OK, that sounds ridiculous. One can be creative in making breakfast or love, for example. Stop and be creative here, in making love.

#

Some Eastern teachings and systems tried to bring a concept of non-linearity into thinking (some kinds of yoga, Taoism, Zen etc.), but with very limited success, better say no success in broader sense. We can only talk hypothetically from this point. There is no science currently beyond, some Sci-Fi writers play or played around that, but philosophy, the King of all sciences, doesn't bring the answer.

#

With availability of all those technologies can we actually limit the creativity?

#

Diverse historical, religious, cultural, and educational heritages, distinctively reflected in entrenched customary patterns in various ethnicities, do not influence the fundamental predetermination of individual intellects to follow a particular development route.

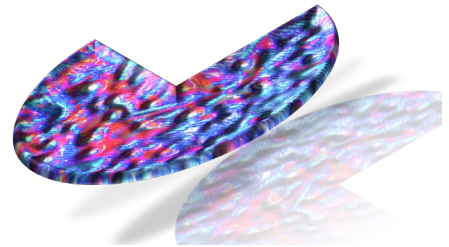
#

We are capable of imagining that continuity of growth in linear duality logic may reach an ultimate limit sooner or later, and that occasional 'jumps beyond' maintain universal development in one way or another, even up to the self-destruction of civilization.

Can we go intuitively and willingly beyond linear duality intellect?

It is, as always, conquering barriers!

Many lines do not exist outside our minds. Traditions, institutional rules, standards, and 'best' practices help to free humanity from its natural traits.



Balancing Act

“The less the people know about how sausages and laws are made, the better they sleep at night.”

- Otto von Bismarck

Some of experiences exposed in this essay evolved gradually and they became crucial part of work in progress. A simple conclusion is that unconstrained expression of creative freedom is an instance and glimpse of the ultimate, universal freedom that entire humanity is entitled to achieve on its unrelenting path of progress.

Creativity should push us forward and never stop, as each life is continuing journey..... toward point of *nesslessness*.

About author: Sweet Samson is an international artist and designer, currently living in Los Angeles. She invented Dynamic Carbon technique, experiments with application of various technologies, mixed media and innovative materials. This essay The Point on Nesslessness is part of Samson's upcoming book Converting Art into Reality.